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# SUBBARĀMA DĪKṢITAR'S SĀṂGĪTA SĀṂPRADĀYA PRADARŚINI

(an overview)

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 SĀṂGĪTA SĀṂPRADĀYA PRADARŚINI, a mammoth encyclopedia, written by the illustrious musician and musicologist, Subbarāma Dīkṣitar (1839–1906 A.D.), is a definitive treatise on all aspects of the *karnāṭik* music system of South India, faithfully representing the *Vēṅkaṭamakhin* tradition. In this article, we discuss the circumstances that led to its publication, and attempt to give a bird's eye-view of the vast amount of material covered in this monumental work.

## 1 The author – Subbarāma Dīkṣitar

The biography of Subbarāma Dīkṣitar is luckily available to us in his own words, that he graciously included as a section in the chapter dealing with the life of 77 *vāggēyakāras* (versatile composers) belonging to our music tradition. Muttusvāmi Dīkṣitar's youngest brother, Bālasvāmi Dīkṣitar had no male children, and his daughter, Annapūrṇa was married to one Śivarāmayyar, who belonged to *bhāradvāja gōtram*, and *āśvalāyana sūtram*. Subbarāma Dīkṣitar was born in Tiruvārur as their second son in the *śāka* year 1761 (1839 A.D) during the cyclic year of *viḷambi, tāra ravi*, in *hasta* star. He was given the name, Bālasubrahmaṇya Śarma, and affectionately called Subbarāma (Dīkṣitar). (Their first son, Rāmasvāmi Ayyā, a talented musician and *vīṇa* player, passed away at the age of 45.). When Subbarāma was seven years old, Bālasvāmi Dīkṣitar took him to Eṭṭayāpuram, and got him tutored in sanskrit, telugu, and music. The Dīkṣitar family enjoyed a generous patronage from the rules of Eṭṭayāpuram. At that time, the Eṭṭayāpuram ruler, Jagadīśvara Rāma Kumāra Eṭṭappa Mahārājā, who was well versed in astrology, summoned the great astrologers, and studied the boy's horoscope. Forseeing a great future in this youngster, he instructed Bālasvāmi Dīkṣitar to adopt him as his son. Bālasvāmi Dīkṣitar readily agreed, and adopted him during *plavaṅga* year, *makara ravi*, and initiated him into *brahmōpadēśam* and *śrīvidyōpadēśam*. Subbarāma Dīkṣitar learnt

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the sciences of epics, drama, grammar, poetic metres, and so on, from Viṭattukoḷam Kṛṣṇāmātya, who was a great sanskrit and telugu scholar. From his father, he learnt *vīṇa*, and the intricacies of *lakṣyam* and *lakṣaṇam* of music. When he was seventeen, he composed an *aṭa tāḷa varṇam* in the *rāgam darbār*, and sang in the presence of Jagadīśvara Rāma Vēṅkaṭeśvara Eṭṭappa Mahārājā, who was adept in music. Some people in that court commented that his father might have composed it, in order to obtain fame for the young boy. Being suspicious, one day, the Mahārājā called him and told that he is going for a short ride and will be back in an hour. He further ordered that during that time interval, Subbarāmaṇ has to compose a *jatīsvaram* in the *rāgam yamuna*, where the *pallavi* and *anupallavi* should be composed with *svarams*, then there should be another *svaram* that starts with *dhaivatam*, the next *svaram* should contain the order of first, second, third and third, second, first speeds, and finally the *muktāyi svaram*. With the blessings of the elders, a few moment before the Mahārājā's conveyance returned, he has finished the *jatīsvaram*, and he readily sang it in his presence in the court. The King was overwhelmed, and took him to Bālusvāmi, and told him to listen to this wonderful masterpiece his son has just composed. As he listened to his singing, the King realized it to be his genuine composition, and felicitated him with two shawls and ten sovereigns (10 grams each) of gold. After a few years, at the order of Muddusvāmi Jagadīśvara Rāma Eṭṭappa Mahārājā, he composed, and sang many pieces that included compositions suitable for dance, *cauka varṇams* in the *rāgams ānandabhairavi*, *suratī*, and a *rāgamālīka*, comprising of nine *rāgams*. Further, he composed a *tāna varṇam* in the *rāgam rāmakriya*, and a *kṛtī*, "*śaṅkarācāryam*" in the *rāgam śaṅkarābharanam*, when he visited the Jagadguru of Kumbhakōṇam, and sang them in the presence of *vīṇa* Subbukuṭṭi Ayya, Tirumala Rājan, Paṭṭṇam Rāmuḍu Bhāgavatar, Tirukkaḍayūr Bhārati, and other musicians, and various scholars of the four *śāstrams*. Subsequently, in the book "*Saṅgīta sampradāya pradarsini*" published in 1904, (discussed here in detail), he included many *cauka varṇams*, *tāna varṇams*, *kṛtis*, *rāgamālīka*, and *rāga sañcārams*, that were composed by him earlier. Of his many *rāgamālīkas*, the one illustrating the 72 *rāgāṅga rāgams* according to Vēṅkaṭamakhin tradition, with words composed by his Telugu teacher, Kṛṣṇa Kavi, is indeed a masterpiece.

## 2 The role of Cinnaśvāmi Mudaliyār

A.M.Cinnaśvāmi Mudaliyār, a Roman Catholic and a Latin scholar, with a Master's degree from Madras Univeristy, was a musician and musicologist in his own right. He had received formal training in western music as well. He was the Superintendent of the Madras Secretariat. Amazed at the beauties of *karṇāṭik* music (*hindu* music, or oriental music, as he called it), he wanted the West to understand the system, and further, he wanted to preserve the music for the posterity, by putting it down in (western) staff notation. With the intention of making music a universal language, Cinnaśvāmi Mudaliyār took great troubles to gather authentic versions of the compositions of Tyāgarāja, Dīkṣitar, etc., and transcribed them into western notation. He started a periodical, "*Oriental Music in European Notation*", and a press named "Ava Maria Press" in Pudukot, Madras. All this was at a time when printing was at its very infancy! The work was printed in the year

1893, and had Tamil, telugu, and sanskrit characters. It was a collection of sheets, sold at 1 anna per sheet. However, the public response to this genuine task was a bit disappointing.

Cinnavāmi Mudaliyār has already heard about the fame of Subbarāma Dīkṣitar, and felt the he will be the most suitable person to educate him the nuances and intricacies of *gamakams*, according to the Vēṅkaṭamakḥin school. In 1893, he wrote to the Eṭṭayāpuram Mahārājā to send Subbarāma Dīkṣitar to Madras to tutor him. The response was positive, and thus started the collaboration between these two luminaries. From 1894, the two corresponded in detail through the columns of *The Hindu*, and Cinnavāmi's own "*Oriental Music*" publication. When they met at a later date, Dīkṣitar convinced him that it was impossible to sing the *kṛtis* without knowing the *gamakas*, exclusive to the Vēṅkaṭamakḥin tradition. After some initial reservation, Mudaliyār finally agreed and accepted Subbarāma Dīkṣitar as his guru, and learned the *rāgāṅga* system from him. Dīkṣitar stayed with him for about four years and helped him notate (in staff notation) many of the *kṛtis* of Muttusvāmi Dīkṣitar. The two worked hard to create some complicated *gamaka* symbols, and Mudaliyār made typesetting fonts of each of them.

This was the time when Mudaliyār retired, and his eyesight was failing. Also, he was exhausted and his money was drained out. In 1899, he was invited to the coronation of Jagadvīra Rāma Vēṅkaṭeśvara Eṭṭappa. Gladly, Mudaliyār accepted, and used this golden opportunity to request the Mahārājā that he should order Subbarāma Dīkṣitar to complete a treatise in Telugu, which would prevent the loss of Vēṅkaṭamakḥi's rules of *lakṣyam* and *lakṣaṇam*. He wanted the work to include the symbols for the *gamakam*, *tālam* (rhythm), and *kāla pramāṇams* (time scale), and have it printed in the music printing press "*Vidyā Vilāsini*", belonging to the court.

At first, Subbarāma Dīkṣitar was not willing to share his knowledge, which was a treasured family property. But, later, persuaded by Mudaliyār, and patronized by the Eṭṭayāpuram rulers, he finally yielded. So, this grand nephew of Muttusvāmi Dīkṣitar undertook "to put down in writing and notation, everything that he knew, without hiding anything". As per the command of the Mahārājā, Subbarāma Dīkṣitar started the project on the 19th of December 1901, and by December 1903, he completed the sections on "*vāggēyakāra caritamu*", and the "*Saṅgīta lakṣaṇa saṁgraham*", that supports the symbols of *gamakams* and *tālams*. Finally, the entire work was completed on February 15, 1904, and under the supervision of T. Ramachandra Iyengar, and the authority of K. Jagannatha Chettiyar (secretary of the *samsthānam*), the book was printed at Vani Vilasam Press, Eṭṭayāpuram.

In addition to the brilliant scholarship and depth of musical knowledge of Subbarāma Dīkṣitar, some important factors that contributed to the success of this *magnum opus* are:

- (i) the grand Dīkṣitar legacy to which Subbarāma Dīkṣitar certainly belonged,
- (ii) the genius of the Vēṅkaṭamakḥin tradition,
- (iii) the generous patronage extended by the rulers of Eṭṭayāpuram, and
- (iv) the tireless persuasion and relentless efforts of Cinnavāmi Mudaliyār to achieve this goal.

Unfortunately, Cinnasvāmi Mudaliyār did not live to see the completion of this great work which he so dearly initiated Dīkṣitar to pursue. Sadly, he passed away in 1901.

### 3 The contents of *Samgīta sampradāya pradarśini*

Commencing with the appropriate salutation “guruguhāya namaḥ”, the work is in two thick volumes with a total of 1715 pages. The entire work is in chaste Telugu, but occasionally, we find songs in Tamil. The title, of course is in sanskrit. We see the usage of English in the titles of certain compositions (honoring certain luminaries or rulers). In the opening page, there is a dedication to H. H. The Maharāja of Eṭṭayāpuram as a token of the Esteem and Regards in English. There are three Prefaces to the work (i) by C. Nagojee Rau in English (ii) by R. Srinivasa Iyengar, a Tamil Pandit at Rajaś High School, Eṭṭayāpuram, in Tamil, and (iii) by Subbarāma Dīkṣitar in Telugu. In addition to these, there is a write up called *pada hidaya*, who traces the steps that led to the publication, and gives a brief content of the work. There are four verses, *ślāghay padyamu* (poems of praise) in different metres composed by T. S. Murugesudu, a Telugu Pandit from Tirucirapalli. These verses are in praise of the rulers, the book, and the author. This is followed by an errata sheet running to 38 pages. The main body of the work starts here, and the Table of Contents is placed under 12 headings as follows:

1. a well prepared alphabetical Index of songs;
2. *vāggēyakāra caritramu* biographies of 77 composers (starting from Sārngadeva till Rao Bahadūr C. Nāgōji Rao);
3. *saṅgīta lakṣaṇa prācīna paddhati* (the science of traditional music);
4. *saṅgīta lakṣaṇa samgrahamu* (a concise treatment of the theory of music)
5. an exhaustive tabular representation of *rāgāṅga*, *upāṅga*, *bhāṣāṅga rāgams*;
6. *gamaka samjñā niyama vidhāna vivaraṇamu* (elaboration of the rules of *gamakams*)
7. *tāḷa kalā pramāṇa samjñā niyama vidhāna vivaraṇamu* (elaboration of the rules and signs of *tāḷa kālā pramāṇa*)
8. Methods to identify mistakes — notes on likely pitfalls while singing, or playing the *vīṇa*;
9. Main contents : *rāgāṅga rāgams* 1 to 22 (till *janyam* 4);
10. *rāgāṅga rāgams* 22 (continued from *janyam* 5) till 72;
11. *anubandham A* — 16 lengthy *rāgamālikas*;
12. *anubandham B* — a collection of 55 rare compositions by various composers.

The book includes 170 *gītams* of Vēṅkaṭamakhi, 229 compositions of his grand uncle Muttusvāmi Dīkṣitar, 10 *prabandhams*, 41 *ciṭṭa tānams*, many *śūlādis*, *varṇams*, *svarajātis*, *darus*, *padams*, and *rāgamālikas*, besides 77 biographies of music luminaries. For the first time, we see in print the various lengthy *rāgamālikas* composed by his great grandfather Rāmasvāmi Dīkṣitar, including the longest *aṣṭōttaraśata rāga tāla mālika*. Also featured are numerous *rāgamālikas* of Subbarāma Dīkṣitar, that include his superb 72 *rāgāṅga rāgamālika*.

A bulk of the book contains *gītams* of Vēṅkaṭamakhi (and Muddu Vēṅkaṭamakhi), compositions of himself, Muttusvāmi Dīkṣitar, and the remaining members of the Dīkṣitar family (Rāmasvāmi Dīkṣitar, Cinnasvāmi, Bālasvāmi). In addition to these, compositions of a long list of more than 45 composers find place here. The list primarily includes Kumāra Eṭṭendra, Vēṅkaṭēśvara Eṭṭendra, Kṛṣṇasvāmi Ayya, and Pallavi Gopala Iyer. Also featured are five compositions each of Śyāma Śāstri, Tyāgarāja, and Vīṇa Kuppaiyār. The other luminaries whose compositions find place here include: Ponnayya, Meraṭṭūr Virabhadrayya, Kaḍikai Mūkkuppulavar, Śrī Purandara Viṭṭala, Rāmānanda Yati, Paccimiram Ādippayya, Pollavaramuvāru, Peddadāsari, Ghanam Śinayya, Sōnti Vēṅkatasubbayya, Gurumūrti Śāstri, Muttukumāra Pillai, Śrīnivāsayya, Dorasāmayya, Mātrībhū-tayya, Merattūr Vēṅkaṭasubbayya, Gurusvāmi, Kūvaṇasāmi, Śrīnivāsayya, Mārgadarśi Śēṣayyaṅgār, Kṣētrajña, Vaikuṇṭha Śāstri, Tīappākkam Cinnayya, Girirāja Kavi, Saint Nārāyaṇatīrtha, Pañcāpa-kēśa Iyer, Lakṣmīkānt Mahārāju, Tiruvārur Ayyāsāmi, Tirunelvēli Vēṅku Bhāgavatar, and Vīra-bhadrayya. There are also a few *padams* attributed *pūrvikas/pūrvācāryas* (the ancient scholars). All in all, this is indeed a treasurehouse of vast musical knowledge.

## 4 Organization of the material

The (mathematical) precision with which Subbarāma Dīkṣitar penned this great work is really amazing. The *svara-sāhitya* vertical alignment everywhere is executed with utmost care. The format of presentation of the various *rāgāṅga* and the *janya rāgams* follows a uniform pattern. The *cakram*, *mēḷam* number, and the mnemonic phrases are listed at the commencement of each section. This is followed by the name of the particular *rāgam* with a specification of whether it is *rāgāṅgam* or a *janyam* with the classification of *bhāṣāṅgam* or *upāṅgam*. Immediately following this, a (*lakṣaṇa*) *ślōkam* by (Muddu) Vēṅkaṭamakhi is provided. Then comes the *ārōhaṇa/avarōhaṇa* scales of the *rāgam*, referred to as “*mūrcana*”, to indicate that they are not mere scales in the usual sense, but a way to understanding the melodic characteristics of the *rāgams*. The *ārōhaṇa* — *avarōhaṇa* scales do not follow the conventions we are used to (where we expect all seven notes in the proper sequential order, and no *dīrgha* notes to be present). In the next paragraph, the *lakṣaṇa* details are provided by Subbarāma Dīkṣitar. On the *lakṣya* side, we first see a *gītam* by Vēṅkaṭamakhi. This is followed by some compositions in that *rāgam*, which invariably includes one or two by his grand uncle Muttusvāmi Dīkṣitar. While major *rāgams* like *bhairavi*, *kāmbhōji*, *śaṅkarābharaṇam* feature many important compositions, most others have just only one or two illustrative composition. Sometimes, there are *cauka varṇams*, *prabandhams*, *padams*, and so on. Each section concludes with a *sañcārī* composed by Subbarāma Dīkṣitar himself in some specific

*tāla* structure. Due to limitations in printing, the various *āvartams* in each song are arranged in a continuous manner with the *daṇḍa* mark (| or ||) separating them (and not in separate vertical columns of equal length, that we are accustomed to in present day musical work).

## 5 Usage of various *gamaka* symbols

The book employs several carefully crafted *gamaka* symbols, some of which are given below. The role of each of them is clearly explained by the author in the chapter on *gamaka* symbols, with illustrations.

<i>gamaka name</i>	symbol	usage
<i>kaṇḍippitam</i>	~~~~	Ḡ
<i>sphuritam</i>	∴	ṁ
<i>pratyāhatam</i>	∴	ṁ
<i>nokku</i>	w	w g ^ d
<i>Ravai</i>	^	d

<i>gamaka name</i>	symbol	usage
<i>kaṇḍippu</i>	✓	ṁ
<i>vaḷi</i>	⤿	ṁ
<i>ētrajāru</i>	/	/ g
<i>iRakkajāru</i>	\	\ d
<i>odukkal</i>	×	ṁ
<i>orikai</i>	γ	ṁ

The *sthāyis* are indicated as follows:

<i>mandram</i>	ṣ ṛ ḡ ṁ ṇ ḍ ṇ	<i>madhyamam</i>	ṣ ṛ ḡ ṁ ṇ ḍ ṇ	<i>tāram</i>	ṣ ṛ ḡ ṁ ṇ ḍ ṇ
<i>anumandram</i>	ṣ ṛ ḡ ṁ ṇ ḍ ṇ			<i>atitāram</i>	ṣ ṛ ḡ ṁ ṇ ḍ ṇ

Subbarāma Dikṣitar employs “overlines” to indicate higher speeds, where we are nowadays used to underlining. There are places where the book employs a curly over brace over a group of *svarams* —  $\overbrace{\text{ṣ ṛ ḡ ṁ ṇ ḍ ṇ}}$ , to indicate a particular grouping. The book “underlines” some phrases with the purpose of highlighting them as a *rāga mudra*, or the *mudra* of the composer. The *poḍi svarams* (which have no count) are indicated by small italics, as in ṣ̣. The *svaram* which indicates a stressed enunciation — these (*jhaṇṭa*-like) *svara* combinations are indicated in the book by double consonants for the particular *svaram* (like “ss, ḡḡ, M̄M̄” etc.).

In addition, we see the usage of the following symbols.

⊖			:	♯	♮	♯	♮
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Other symbols that we use are ∙ (dot), b (flat), ♮, and ♮ (natural). The symbols ♯ (segno), ♮ (fermata), ♯ (1/8 rest), etc., are notations borrowed from Western music notations.

## 6 Some notable facts

- The *kṛti*, “*śrī rājarāṇḍesvari*” in *pūrṇacandrika* is mis-attributed in the book to Muttusvāmi Dīkṣitar, and later corrected to Ponnayyā Pillai in the Errata section.
- The *rāgamālīka*, “*manasā vērutarula*” is listed in the main body as a composition of Muttusvāmi Dīkṣitar, but in the *vāggēyakāra caritramu* in an earlier section, it is attributed to Rāmasvāmi Dīkṣitar.
- The author of the *kṛti* “*rāma rāma*” in *rāmakali rāgam* is listed as Subbarāma Dīkṣitar, but it is believed to be the composition of Muttusvāmi Dīkṣitar.
- Curiously, for the composition “*santāna rāmasvāminam*” in the *rāgam hindolavasantam* only the *pallavi* line is printed. The *anupallavi*/*caranam* lines are absent, as well as the *guruguha mudra*. Later, T. L. Venkatarama Iyer obtained these missing lines, and were inserted in the Tamil Edition.
- In the second *navagraha kṛti* of Dīkṣitar, “*candram bhaja mānasa*”, the phrase ‘*niśākaram*’ appears twice — (*niśākaram indrādisōdaram niśākaramaniśam* — instead of *sudhākaramaniśam* that we see in all books).
- The only Muttusvāmi Dīkṣitar composition in this book without the *guruguha mudra* is “*nabōmaṇicandrāgninayanam*” in *rāgam nabhōmaṇi*.
- Only four of the five *pañcaratnams* of Tyāgarāja are printed here (in Appendix A); strangely, the *varāḷi* *pañcaratnam*, “*kanakana rucirā*” is missing.
- In the *rāgāṅga rāgams*, *śivapantuvārāḷi* (*mēḷam* 45), and *cāmaram* (*mēḷam* 56), no composition of Muttusvāmi Dīkṣitar is provided, even though there are well-known popular Dīkṣitar songs in these two *mēḷams*.

## 7 Other works of Subbarāma Dīkṣitar

As a compendium to *pradarśini*, Subbarāma Dīkṣitar wrote an introductory work called “*prathmā-bhyāsa pustakamu*” in Telugu, which contains 33 *noṭṭusvara sāhityams* (western melody), and 12 compositions of Muttusvāmi Dīkṣitar that are suitable for beginners in music. It is noteworthy that this book carries a preface in English penned by the Hindustāni music scholar Pandit V.N.Bhatkande, who was visiting Eṭṭayāpuram at that time. Another work in Telugu by him is “*samskrīta āndhra drāviḍa kīrtanamulu*”. Subbarāma Dīkṣitar also set to music, the *vīlli bhāratam*, a Tamil work by Kaḍikai Namaśśivāya Pulavar of the Eṭṭayāpuram court. Another commendable work is his translation into Tamil of the Telugu *mahābhāratam*.

Subbarāma Dīkṣitar, a versatile composer, a *vaiṇika*, and a musicicologist *par excellence*, (like Bālasvāmi Dīkṣitar), enjoyed the coveted position of the court musician of the Eṭṭayāpuram

Mahārājās till his death in 1906. He mentions in his biography that he planned to publish another great work, containing 100 *kṛtis* of Śyāmā Śāstri, 500 *padams* of Kṣētrajña, and numerous Tyāgarāja compositions collected by Cinnasvāmi Mudaliyār. Unfortunately, he did not live long enough to accomplish this task, and the whereabouts of the source material for this work is unknown. The famous Tamil patriotic poet, Subrahmanya Bharati wrote an elegy on him, where he mentions: “charity vanished with *karṇa*, poetry with *kamban*, but with the passing away of Subbarāma Dīkṣitar, mellifluous music also departed”.

## 8 Tamil/Telugu/Kannada editions

It was Musiri Subrahmanya Iyer who originally tossed the idea of bringing out a Tamil translation of *Sarīgīta sampradāya pradarśini*. On behalf of the Music Academy, Dr V. Raghavan, the then secretary, obtained a Grant-in-aid from the Sangita Nataka Academy to pursue this venture. Justice T.L.Venkatarama Iyer, and Mudikondan Venkatarama Iyer provided clarification and advice on Muttusvāmi Dīkṣitar compositions, and musical aspects, respectively. Dr S. Ramanathan wrote the *lakṣaṇa* segment, while B. Rajam Ayyar did the *lakṣya* part. The first volume (covering upto *mēlam* 15) came out in 1961; subsequent volumes — second (*mēlams* 16 till parts of 22), third (*mēlams* 22 to parts of 28), third (28 to parts of 29), and fourth (29 till 63) — came out in 1963, 1966, and 1977. Unfortunately, Dr V. Raghavan passed away in 1979 before the completion of the project. Finally, T. S. Parthasarathy completed the fifth and final volume (covering *mēlams* 66 till 72, and including both Appendix A and B) in 1983. Many topics in the introductory portions, as well as the section on *vāggēyakāra caritramu* were left out in this project.

I am told that a set of four volumes in Telugu was also published in Andhra Pradesh by Rallapalli Anantakrishna Sharma. Also, the first volume of the book was translated recently into Kannada and published in Bangalore by S. K. Ramachandra Rao.

## 9 English (electronic) Web edition in PDF format

Since the original Telugu book of 1904 is (almost) unavailable, and the Tamil five volume edition published by the Music Academy is also slowly disappearing (out of print), we embarked on a ambitious project of translating the entire work into English, and make it freely available to genuine *rasikas* are scholars as a Web Edition. We have already completed typesetting the entire work, carefully inserting the various *gamaka* symbols used by the author. The English web version, in PDF format (with clickable links and bookmarks for easy navigation), which also includes the chapter on *vāggēyakāra caritramu* (omitted in the Tamil edition), is now freely available in four volumes at the Website [www.ibiblio.org/guruguha](http://www.ibiblio.org/guruguha). Thus, after more than 100 years of its publication, the great work of Subbarāma Dīkṣitar has now embraced the 21st century computer era!



## 10 An attempt at an audio archives

Recently, musician T. M. Krishna, and violinist R. K. Sriramkumar started a project (“jñānārṇava”) with the aim of archiving in audio format, all the Muttusvāmi Dīkṣitar compositions that are available in *Saṅgīta Sampradāya Pradarśini*. Under the able supervision and guidance of Professor N. Ramanathan, and Dr. R. S. Jayalakshmi, they released their first audio CD consisting of the first eleven songs (upto and including *janatōḍi*). The second CD, covering songs in *mēlams* 9 to 14 (*dhunibhinnaṣaḍjam* — *vāṭivasantabhairavi*) is expected to be released shortly.

## 11 References

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